is remarkable a greater number of clever girls, eager to succeed and make the stage their profession for a long life, do not study

to win the less alluring, but far more last-ing honors that come in the humble path

HIGH ART PHOTOGRAPHY.

The Wonderful Work Accomplished

by Miss Allee Hughes.

of the eccentric comedienne.

IN THE DOMAIN OF WOMAN.

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tee meetings, cooking classes and small are tucked under the sleeves' edges.

One way to arrive at novelty of effect in lines and flowered beiges are the most fre-



MOUSLIN DE LOU AND FIGURED SILK

sunset and swallow gray, deliciously varying in tone. It is especially noticeable in the lovely zibelines. Some of them are gray, flushing almost to rose, others shading in the folds to a copper hue, or to the always

becoming shade of a star sapphire.

An exemplification of a good tailor-made house dress is given in the costume sketched in black and gray. Strictly speaking, there is another shade introduced, in the rosecolored vest of bengaline, striped with black silk braid. Though the pattern is of tailor's designs, such a gown is really made at the dressmaker's, and its skirt lined with gray ribbon serge, a silk that is almost guaranteed to drive taffeta from its strong-Though it does not possess quite the buoy

ancy of taffeta, it is a far more durable silk and the object now to arrive at in hang ing a skirt is to give the back plaits all the bouffante effects possible. This the crisp eilk alone will not do, so that every perfect gown, coming home from the modlate, shows at two points down the back widths an adjustment of steel hooks. Does this mean a speaking revival of the bustle of uncomfortable and unhealthy memory, or is it just a season's freak? Every woman is rather alarmingly asking herself this question, just as she contemplates with a little heart-sinking an ominous lengthen ing of the rear skirt widths. Another nov elty in the making of petticoats is facing them with velvet suede. In reality this is a bias band of leather, finely finished to show a velvety pile, and on house dress it is used in the gayest colors, in pla of a dust ruffle. One of its chief merities that, unlike braid or velveteen, it does not tarnish delicate shoos, and it is said to outlast a dozen other hem bindings. A LOUNGING TOILET.

Of a tendency toward easy half-wrapper like luncheon robes the pretty costume in mousseline de sole and figure silk fairly represents what is being accomplished. This is in reality a sort of adaptation from the English women faithfully wear at 5 o'clock The American woman's innate love of tidy elegance prevents any introduction of straight lines falling from neck to toe, so that a soft bowknot girdle of velvet gathers in the accordion plaited muslin at the wais



line. The muclin, by the way, in the original tollet, is of peacock blue, set upon an underdress of very pale blue silk, while the body of the robe is cut from pistache green satin surah, all figured over in pale green and white and blue arabesques. A pretty touch is given by a gimp of intertwisted gilt and blue

At-Home Govern and Early Spring
New YORK, Jan. 21.—House gowns at house gowns, be they for morning or after-Neverties.

NEW YORK, Jan. 21.—House gowns at this season of the year implies preparation for the quiet informal home amusements, this a scant puffed sleeve drops to the elbow which the not far distant Lenten season and there is finished by a bow. The loops which the not far distant Lenten season and knots of the bow are tied on the inside of the elbow and then gloves wrinkle up and

a compromise between a genuine tea gown any costume just now, be it for house, car-and a more splendid and ornate reception riage, or street, is to have the skirt made and a more spiendid and ornate reception that the series is the large of street, is the large the series in the se rosy gray beige, with narrow lines of zig-zag quently employed materials.

Any one of them forms the ideal house gown, which must be soft, light of weight, not easily wrinkled and varying in type of design, from almost tailor like simplicity to an elaborateness that nearly restores the long rejected tea robe. There is in these special costumes a sort of unconscious predominence of gray—not the cold white gray, but what is among the dressmakers called taffeta in dahlia or scarabeus green results in much richness of tone color.

SPRING VELVETS. Just as lovely and promising a material for the spring season is the striped liberty velvet. It is positively the only striped goods now on any shop's counters, for there is a sort of madness prevalent for small, well-mixed figuring on every fabric. The velvet is a great relief from the complicated snares of squares and angles, and well-con pounded neutral colors, or the sprawling posics and gaudy arabesques. It has not introduced any new color on its arrival, and skirts of it are made quite simple. For wearing capacity it truly has no equal, and as a suggestion of what may be done in a dress pattern of it in byscinth blue the sketch is supplied. The close barque fits down to a point in front and hooks up be-hind. That is no new freak of the dress-makers, for a goodly majority of waists have hooked up behind this winter, and 'tis a fashion that promises to be carried on ou into the summer styles. One noticeable poin in this suit, however, in the postilion basque tails, which as long as a month ago got official approval in Paris, and have already come over. Where the front of the waist is cut out in a point upon the bust, lines of sparkling jet beading finish the edges. They are repeated in with shirred cream net over white silk. The collar is not over silk, and just an edging of these two is set, as a finish, within the wrists.

finish, within the wrists.

Another use to which liberty velvet is largely put is in the decoration of gowns made of solid dark wool goods. A pretty disposition of it is shown in the dreen for a young girl. The body of the braid striping it and then all the back plaits of black extin. or white silk, or sapphire liberty velvet. Yet another chance for differentiation over other women's toilets is to have all the front of a cloth or silk skirt laid in broad but shal low kilts, turning one way all around from

Slender women have fallen on this device as a treasure, as well as on the applica-tion of berthas to Louis XVI waists. To explain what is meant just observe the oketch showing a plaited skirt and try to imagine it in one of the newest of new fabrics, a silver taffeta of a deep true dahlia shade. The charm of the new phase of taffeta is that whenever it rises to a fold, or plait, or wrinkle, or wherever the light strikes it the actual dye seems to fade out



FOR A YOUNG GIRL.

and a pure silver glow is the result. A few of these silks have an odd water mark in them and some are figured in large bright

The popular mode is to treat them with trimming made from alternate rows of suit is simple, dark blue serge. About the hips fits a yoke of liberty velvet, in a warm shade of claret, but showily figured in black. To this the serge skirt hangs, its meeting with the velvet concealed by two rows of black silk braid, such as appears again on the pretty bolero jacket, which opens on a blouse of velvet. This blouse is made on a fitted lining, and hooks up under the left arm, and an oddity is the braided front plastron, as well as the scarf each of nav;

There is no getting away, these months to come, from the bolero that is rapidly growing into the proportions of a recognized house wrap. Many women have as many as a dozen of them, chiefly in varying colors of velvet, to wear with any and every bodice and blouse. There is no denying they are cozy protections against wandering drafts. and a little black velvet bolero slips as finish over the plainest waist of any color Later on, when foulards and ginghams and challies are needed, ecrue lace boleros will accompany them, to be put off and on as one's fancy may dictate, and the smart coat with silk or cotton shirt walsts, will be a bit of a tailormade bolero, in serge or tweed or poplin. It will be found much cooler than regulation jackets, and relieve one at the same time of that awkward sense of the same time of that being in one's shirt sleeves.

NINA FITCH.

KATE GREENAWAY.

Private Life of a Noted Designer of Children's Dresses. Every one has heard the name of Kate Greenaway, the talented English artist, who has done more to revolutionize children's dress than any other living woman. No possible. woman is better known in England and in America than she, and yet no woman's personal life and habits are less known and talked of than hers. The reason of this lies in the fact that she regards her private life as something sacred to herself and her friends, and has never allowed any one to interview her, and refrains from accepting attentions and entertainments that would bring her into a conspicuous position. She lives, however, in an old and picturesque house in the neighborhood of Hampstead Heath, and has her studio there on the top by a gimp of intertwisted gilt and blue silk threads, set on the edge of the robe's front and the velvet waist bow is made all of pistache green velvet.

This particular combination of green and blue is seen wherever a frivolous love of color flashes out. The gayish little theater toques are green and blue; sometimes tur-

ited at the Dudley gallery they attracted some attention and much praise, and it was after this that Miss Greenaway devoted herself to illustrating children's books and to designing Christmas, birthday, dinner cards and menus, and all kinds of pretty and artistic novelties. A collection of pretty colored sketches of children dressed in the

Our American women have of late years most celebrated woman photographer in the world, Miss Alice Hughes, the daughter of Edwin Hughes, the famous portrait painter. She not only rivals all women in her profession, but there are very few men who can compete with her. She charges higher for her work than any other photographer in quaint, old-fashloned gowns of a century rons are from royalty and the nobility gen-



SOME PRETTY HOUSE GOWNS.

ago, published under the title of "Under the Window," brought her ame. This was not only confined to the artistic brotherhood, but fashion quickly recognized the charm and atyle of these picturesque costumes and of it is all its broaden to an earnest study atyle of these picturesque costumes and adopted them. Until then children had been over-dressed or unattractively dressed, and the beautiful and numerous fashions in dainty gowns and cloaks and hats, which combine sensible comfort and warmth with cathetic tests in color and form all date. cothetic taste in color and form, all date years ago.

ECCENTRIC COMMEDIENNES. Long and Profitable Professional Life

for Ambittons Actresses. There are amazingly few women in the heatrical world who are true comedians or capable of assuming eccentric characters out over the garden, and one descends to i with credit. When, therefore, one of the sex has achieved success in such parts it is cell worth recording,

This actress is Miss May Robson, othervise Mrs. Brown, who belongs in one of New York's first stock companies.

Miss Robson, on the stage, is known to en admiring public sometimes as a drunken, tattered slavy, a vulgar, shrill-voiced, mountached French conclerge, an idiotically amusing lady's maid, flopping about in clothes too big for her and a wide, vacant smile, or a hopolously forlous spinster with no wits about her. Whenever she steps on the boards it is to represent a 10di crously fantastic individuality, often repulsively ugly, always eccentric and invariably rue to life,

At home Miss Robson is a slim, uncom monly pretty woman, graceful, and so charm. ing and gracious a personality that the question involuntarily rises, "How can you ensent to hide all this under such ugly dis

"Because," she asserts with a smile, " have a talent for it; there is just 43 much art in drawing a drunken housekeeper true o life as in portraying the wors of a lovely bereine, and in my own snug corner the profession I not only have no but I've a long long professional life of usefulness before me.

"Ever so much longer than the average woman in the same calling for I never the tables, the cabinets, and each and every will grow old to the public, never have one a perfect work of art in every detail to hide my gray hairs and wrinkles when They were in almost every case portraits of they come, or be obliged to resign my place beautiful women and pretty children in the to some newcomer cimply because she is most natural poses. Almost every one of diafresher, fairer and sprightlier, as many tinction in London society is there, with of my sister workers have to do.

"I've no rivals principally owing to the of note. not willing to hide bright eyes, round cret at all, is that of making her subjects cheeks and pearly shoulders under rags and perfectly at ease before the camera is turned

others.

Her work is all done at her home in Gower from Miss Kate Greenaway's efforts fifteen street, London, and there are none of the unpleasant surroundings usually encountered in the best of photographic gaileries.

There is no outward sign on the portal or windows to suggest the steller, and one is ushered in to a luxurious private home. First, there are two large drawing rooms beautifully furnished and decorated exquirite taste, and the studio itself is built



MISS ALICE HUGHES. from the drawing rooms by three or fou

stairs. Everywhere are photographs on the walls

fact that the average pretty woman justly One of the secrets of Miss Hughes' sucwants to be admired on the stage. She is cess in her portraits, which is really no se-



MISS ROBSON IN CHARACTER.

and one must have a humor-loving soul to play comedy parts. For my part, I think I have little vanity, as honestly as Dickens I love a freak of human nature, and instead of preferring to get tragedy parts by heart, I dote on studying my characters from life and reproducing them as exactly as before the sitting; then the expression and possible.

"For example, the tipsy, dirty servant woman in 'Liberty Hall,' I copied in costume and lingo, action and temper, from a frowey old wench I stopped to talk with, as she cleaned down the front steps of a London house. In the play 'Bohemia' my Mme. Benoit was an exact reproduction of an obnoxious old dame in Paris, whom I courted with assidulty to study her well, and when in a play a new role is given me, I get out in the street to find its exact counterpart, and do all my hard work imitating my living model. I run around as energetically as a painter, trying to find my ideal, and nize me through my disguise.
"But all of this leads up to the main

gray wigs and she yearns to do big parts upon them. She lets them pose themselves with passion and romance galore. Then, and only makes such changes as are absotoo, very few women are of humorous mind, lutely necessary, such as preventing a hand

pose is perfectly natural when the picture is ready to be taken. To enter a man's studio is quite a different thing. A woman is on her dignity, there is an entirely differ-ent expression from that worn among one's friends and in one's family. Her wonderful achievements with children's pictures have given her a wide repu-

tation, and she strives to put the little sitters at their ease, just as she does their elders, and sits them on her sofa with pic ture books and her pet poodle to play with.
All the royal children have been photographed by her, and one beautiful picture of the duchess of Fife, surrounded by her children, stands out prominently among the I feel a real glow of satisfaction when the others. It is the most natural picture imaginable. Another is of the marchioness of sitting in the musician orchestra can recogclining on the floor, playing with one of her

point I made in saying that in my branch of the profession a woman never grows old.

So long as her mind does its work, until Lady Randolph Churchill and Lillian, duch-

she is 60 her public is her own. Age really helps her mentally and physically to round out her characters, and for that reason it ess of Marlborough, to Mrs. George Curzon and Lady Terence Blackwood,

ABOUT GLOVES. How to Select, Put On, Mend, Clean and Wenr Them. The French woman's idea of dress is, of course, perfect in all its details; but if she

must practice economy she never neglects her shoes and her gloves. "Bien chause et ble gantee" is her motto, and she lives up to this. Her gloves are proverbial. She chooses them with art, she puts them on with become expert in almost every art and pro- art, she takes care of them with art, and, fession, but it is for London to claim the finally, she mends them with art. She always puts on ner gloves in the house, and buttons them as carefully as any other article of dress. She never would be guilty of pulling on her gloves rudely in the street or in a street car, or of squeezing her hands into gloves several sizes too small her hands into gloves several sizes too small and buttoning them with a hairpin. This would be considered a great impropriety. Many people cram their hands into gloves which are so small that the glove looks stuffed, and a yellow kid on a pudgy hand reminds one of nothing more poetic than a ham in its yellow bag. Even people, especially ladies with large hands, ought to buy gloves which are larger than seems necessary for tight gloves like tight shoes, alsary; for tight gloves, like tight shoes, al-ways make the hand swell and increase in size by years of such injudicious treatment. Tight gloves are always responsible for redness of the hands and for wrinkles. Women who care to preserve the whiteness and beauty of their hands and arms always wear loose gloves. Ellen Terry, for example, who has a large hand, so large that it is somewhat masculine, never compresses it in tight gloves, but selects a comfortable size which gives her hand case and full play.

Now, after selecting gloves-nice stout.

loose ones for street wear, and others a little closer in fit, for calling and for even-ing wear-there is a way to put them on. If there is anything that mars a woman's ap-pearance it is a glove with the seams twisted and all the fingers awry. The first twisted and all the fingers awry. The first trying on of a glove is the most important, because this gives the glove its set. First shake some powder into each finger of the glove. Then place your elbow firmly on a table, with the hand upright and the thumb extended toward the paim. Draw the body of the glove over the fingers, and, after seems that each same of the glove is straight. ing that each seam of the glove is straight with the line of the finger, coax each finger into the finger of the glove. Be sure, in the meantime, that the stitching on the back of the glove is also straight. Now insert the the glove is also straight. Now insert the thumb, and look once again to see if the seams are all straight. If not, pull the glove off and begin again. The seam at the tip of the thumb should be in line with the middle of the thumb nail. Smooth the wrist neatly and fasten the second button first. All of this may seem thresome, but an expensive and well fitting glove is worth the trouble of multips if on carefully for it will trouble of putting it on carefully, for it will wear twice as long. In removing a glove, skin it off quickly, turn the fingers, put a little powder in them, smooth them neatly and place them in a glove case. They will also them the smooth them the topsed them in a glove case. keep much nicer in this way than if tossed n a drawer.

in a drawer.

Never throw old kid gloves away. They are nice to use, for they save the hands in many ways, for example, in gardening and dusting, and, indeed, if one moistens the hands with glycerine or cold cream, and draws on a pair of easy old gloves for an treat the hand a made astenishingly white. hour, the hand is made astonishingly white, smooth, soft and flexible. Another use for old gloves is to cut the backs for penwipers, and to keep the fingers for stalls for cu

hands.

There is also a proper way to mend a glove. Glove needles can be procured at any shop where ordinary needles are sold, and, unlike the latter, they do not split the kid. If the scam, break or rip, sew up the seam on the right side of the glove, as much like the rest of the stitching as possible; and if the scam breaks between the thumb and palm a little petwork made in the buttonthe seam breaks between the thumb and palm, a little network made in the button-hole stitch will replace the little kid hinge, if one may so call the three-cornered piece of kid. If the buttonholes break away, it is easy enough to replace the binding, if you examine the method by which it was originally put on. Gloves may be cleaned at home. Of course the white chamois skin cloves are easy enough to wash by slipping gloves are easy enough to wash by slipping them on the hands and rubbing them in lukewarm water, filled with suds made from ivory soap. White kid, and even suede, may be cleaned by gently rubbing them all over with pumice stone powder. Another way equally good is to brush them with benzine or gasoline, and hang them out in he air. One must be careful in this latter opperation to avoid being near a fire, or near a flame or heat, on account of the explosive quality of the gasoline. Another method is to put on the gloves and to wash them in a basin of spirits of turpentine. White cloves may be dyed a good tan by wetting hom with safiron and water, which have seen boiled and standing ten or twelve hours. Gasoline will also clean white kid slippers and make them as good as new.

The fur with which a chapeau is trimmed hould match the couff carried with it. A narrow belt is strictly passe. The ceinture should be a broad girdle of velvet

Petunia continues to be a very nonular

color, the pinkish rather than the purple tones of the flower being favored. Some novel garter buckles have centered

of blue and white enamel, in quaint Gelft figures, set in a framework of filigre gold. Calling gowns of velvet are often trimmed with fur, and most unugual combinations such as silver fox and mink, scalskin and hinchilla, are seen on one gown. Lappel dress skirts, buttoned at the top

ith real or simulated buttonholes on the slik-lined flaps, will be a feature of many of the new spring walking costumes. A ctylish skating costume of petunia cloth

has a chamois-lined bolero facket of the cloth with high collar and edgings of black Persian-lamb fur. The sleeves and skirt border are likewise of the fur. Among the new tailormade gowns which

will find a place in the spring fashions is one of tan cloth, trimmed with black braid put on in graceful scallogs. Black sating forms the sleeve puffs and faces the revero, and the full vest of lace is held in by a black satin belt. Coat bodices of light fancy brocade sliks

are worn for afternoon dress with dark skirts of cloth or silk. They have the full soft vests of lace or chiffon, a short, rippled basque lined with a plain color, and a narrow belt of velvet or jeweled galon across the back and sides. One very pretty gown of black velvet worn

at the opera has an entire bedice of closely black mousseline de sole, with three bands of handsome cream lace, slightly jetted down the front and back. A cream lace frill in the spangled collar and a narrow belt of bias black satin are the finish. Medici and Robespierre collars and cravats, ruches and bows of immense size are worn in the most becoming manner, and the art of making up fur into tiny fanciful points, collets, borderings of jacket fronts and yokes, as if it were velvet, brocade or cloth, has developed acores of novelties during the sea-

Some of the handsome Russian blue costumes are made up with a bolero jacket, girdle and cape collar, edged with mink fur, with a blouse vest of blue, cream, gold and green plaided silk barred with satin, whose soft folds are held by the high ceinture. The sides of the front breadth and the hem are bordered with fur.

Drap d'ete is a desirable material for the plated skirts, as it is soft and pliable and yet has all the appearance of the heavier cloth. Can el's hair cloth is also very much used, especially for home dresses, in the light colors, when it is made up very simply with a collar and wide belt of satin or velvet in some contrasting color. in some contrasting color.

A very marked feature of present modes is the existence everywhere on every style of gown of the square-front Russian Jack-ets, the bolero, the Eton or the rounded ets, the bolero, the Eton or the rounded zouave style, and also the abundance of decoration about the neck—Stuart ruches, Queen Bess ruffs, Josephine fraises, Marie Antoinette fichus, Vandyke, Rubens and Charles X collarettes, battlemented collars and outstanding frills.

Skirts of handsome dove-colored Melton cloth are stylishly worn under the long protective Russian redingotes of deep Dan-ish red. Napoleon blue. Russian green or dove-gray cloth, that are made with medium-sized mutton leg sleeves and velvet cape collars edged with fur. The majority of these garments are open down the skirt front; others are double-breasted, with front; others are double-breasted, with semi-loose fronts and closely fitted backs. Gauzes of every description are made up

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the trimmings most employed. A very pretty effect is gained by the use of flowered ribbon on a plain tinted gauze, the narrow width-not more than an inch-being gathered into tiny ruffles set in above the wider ruffles of gauze. Plain silk of some color in the ribbon is used for the bolero jacket, and this has a tiny frill of the flowered rib bon around the edge. Two narrow bands of jeweled embroidery make a pretty finish for the front of the full bodice of gauze un-

derneath. Moire brocade, moire poplin, faille, satin and crepe de chene are all fashionable materials for dressy gowns, and velvet gowns are worn by young married women, as as those of more matronly years, the differ-ence being in the delicate colors employed and the more youthful style is made up into the most gorgeous evening gowns, with a short train and an embroidered satin panel, in many instances set in on the side rather | will be heard in America this winter, is a than directly in front. Wide belts, made of bias folds of the velvet, form the principal part of the bodice, and real Venetian lace and artificial roses the trimming for the neck and sleeves.

Smart little coat bodices made of satin brocade in various dainty colorings are worn by fashionable young women with afternoon gowns of black or dark-colored material in silk and wool, moire, or figured satin. The bodice opens over a full vest of some alry fabric shirred or pleated over colored silk and banded with lace insertion. The short frilly basque is lined with a matching color of silk, and is belted at the back and on the sides where the belt disappears, leaving the front of the coat bodice free, banding only the lower edge of the full vest in front.

The small, snug Russian toque is a com-fortable and well-favored head covering this winter, and it is worn alike with skating, driving, walking and handsome "dress" costumes, according to the quality and quan-tity of materials and garnitures which com-pose it. Popular and becoming toques of a cautiful shade of Russian blue or golden brown velvet, have soft crowns of very mod-erate height, the brims bordered narrowly with sable, mink or otter fur, with a small animal's head in front, and as a trimming in aigrette of fur tails resting on a full compon of brown marabout feathers.

Not only in demi-dress toilets, gowns of ceremony, and also in elaborate street cos-tumes, but likewise among ball dresses this winter, are noted surprising color combinations. Blue, green, pale petunia and yellow were recently seen in conjunction on an imtions. ported ball gown, trimmed with brown fur and lace. Another gown was of green and gold brocade, shot with pale rose color, with sleeve puffs, Medici collar, and girdle of mauve velvet. The bodice draperics were of pale ecru chiffon, silk embroidered in tiny heliotrope and mignonette blessoms, d with an elaborate passementerie of

lewel beads. Grotesque indeed are some of the latest "picture" hats sent out, composite as to decoration and fearfully and wonderfully made. The brims in many cases are irregular frills of velvet, the crown ridiculously high, the folds arranged in the most fan-tastic fashion. The apex of some of the Mother Goose shapes sometimes threatens to overweight the base of the crown. Jeweled pins, clasps and slides are put in to keep the puffs and folds in place. If a plain-covered shape, the crown is of the jam-pot order, seven or eight inches high perhaps

Fox, rabbit, baby lamb, deodorized skunk and other inexpensive pelts have for several years been dyed and given various attractive titles as furs for wraps and trimmings, and now we hear that Doucet has introduced little bolero tackets on some of his handson cloth costumes, that are made of dressed and dyed cows' skin. The fur is pronounced far prottier than its title would imply, "it being close and full, but flatter than scalskin, and more supple than caracule." It is yet to be divide with the woman, who, discovered whether prejudice or sentiment wife, earns exactly as much as h will keep people from wearing cowskin coats and baby-ealf trimmings.

A pretty little gown for a child, called the "tot" dress, is formed of a rich shade of crimson French cashmere. The front of the rather short waist is trimmed with large flat cream-white cashmore revers edged with narrow dark red gimp isid in two straight rows. The revers form a large sailor collar rows. The revers form a large sailor collar the back, and in front border a pointed the President during her visit to the French capital. Curiously enough, her mother is only mentioned in the biographies published in French papers. German contemporaries nak whether the French cannot forgive her father that he contributed largely to the defeat of the French army at Gravelotte, where he commanded the Hessian division. Gauzes of every description are made up rows. The revers form a large sailor collar for dinner and party gowns, and ribbons are at the back, and in front border a pointed

plastron of the white cashmere striped horis zontally all the way down, with the gimp. The sleeves, full to several inches below the elbow, are gathered into deep white cuffs bordered with the gimp. The kilted skirt has a wide hem briar-stitched at the top with cream-white eilk.

Feminine Notes. Another woman who has recently been admitted to the bar is Miss Daisy D. Barbee of St. Louis, Mo. Rev. Caroline Bartlett of Kalamazoo, Mich.,

has just married Dr. Augustus W. Crane, the ceremony being performed by herself. Mme. Sarah Grand has taken the MMS. of the new novel which she is writing to Spain with her, where she intends to finish it while recruiting her health. Mile. Rachael Hoffman, the planist, who

graduate of the conservatory in Brussels, and is the first woman who ever received the gold medal there. Mrs. Almeric Hugh Paget, the duchess of Mariborough and the countess of Castellane are all devoted to bowling, and Miss Helen Gould has a fine bowling alley at her place

in Irvington-on-the-Hudson. Mrs. Agnes Repplier makes a voluntary statement in the December Scribner's to the effect that there is no reason why the literature of the Sunday school should be uniormly and consistently bad.

Miss Lucy E. Andrews, a graduate of the University of Michigan, and for six years an instructor in Wellesley college, is now devoting herself to the work of extending he knowledge of scientific ccokery. Mme. Daudet, wife of the distinguished novelist, has written her "Reminiscences" on a visit she and her husband paid to Engand. Mrs. S. Lowades is translating it into English and it will be handsomely illustrated.

Miss Jessie Shay of America was the first planist to play Paderewski's "Polish Fan-tasie" in Berlin. She met with an ex-tremely kind reception from the German critics, who have not heretofore been noted for their gentleness.

Clerretta Nora Avery, "the colored child preacher," is addressing large audiences in Boston. She stated in the course of one of her "sermons" that she was converted and became a Christian at the age of 18 months. She is now only 11 years old.

Miss Lillian McAllister has declined an invitation to become an assistant in the ob-servatory of Columbian university. Miss Mc-Allister graduated in June from Vassar, and s now teaching French and mathematics in the Nute Endowed High school in Milton,

Mrs. J. Hunter Orr, chairman on decorative and applied arts for the Tennessee contennial, has made a collection for her New York exhibit of portraits and busts of women, painting done by women, and photographs taken by them. It is said that Mrs. Hunter is one of the best ceramic painters in the

Andre Theuriet, one of the new members of the French academy, when he laid a bunch of wild thyme at the feet of Sarah Bernhardt on the occasion of her jubilee, said that the great merit of his verses was that Sarah sometimes recited them. The other new academician, M. Albert Vandal, is a writer of books of travel and historical stud-

In a recent interview Miss Susan B. Anhony says that there should be a law compelling every husband to give half of his carnings to his wife. If either has any money on the wedding day, he or she has a right to "hang on to it all," she declares, but what the man gets afterward he should

wife, earns exactly as much as he does. The empress of Russia was very popular the Parisians during her visit to the French

